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Seventeenth Street, New York. This exhibition comprises 123 paintings, and while conservative is upheld to a high standard. The works shown may be accepted as representative and will be found educational. It is for the latter purpose chiefly that they are set forth. More than 30,000 persons visited the Municipal Gallery the first month it was opened. A large number of these came from the densely populated foreign quarters lying to the eastward. In addition to these the attendance was found to be made up of persons working and residing in the immediate neighborhood who certainly are not frequent exhibition visitors. And besides all these there are the students in the High School—several thousand—who daily pass through the hall and galleries wherein the pictures are shown. The Washington Irving High School is in itself a work of art and a hive of progressive activity. There could be no more inspiring sight than the great hall with its open fireplace, blazing logs, oak paneled walls, now picture hung, and quiet groups of young girls studying with concentration of attention and apparent freedom from constraint. Such a Municipal Gallery and such an exhibition can not fail to give much pleasure and aid materially in the development of art and its appreciation.

MURAL  
DECORATIONS  
FOR A HIGH  
SCHOOL

The Municipal Art Society of New York has undertaken, as one of its services to the city, the decoration of the walls of the Washington Irving High School with paintings and with sculpture. Working in collaboration with the Board of Education it has laid out a comprehensive scheme of decoration, and is acting as trustee in receiving gifts of money to be applied under the advice of an expert committee in the carrying out of this work. The subjects chosen for these decorations will be the works of Washington Irving. The wall spaces in the building, one of the newest and largest of the girls' high schools in New York, offer exceptional opportunities for mural decorations. Several decorations have al-

ready been offered and are now in preparation under the direction of the Society. Miss Frances Grimes is modeling a panel in relief for the mantel in the foyer, "Three Girls Reading from Washington Irving." A painted panel, "Queen Isabella before Granada" by Katherine S. Dreier, is the gift of Mr. Roswell Skeel, and 14 decorative panels for the foyer, to be painted by Barry Faulkner, are the gift of Mrs. Edward H. Harriman. The Society itself will be represented by a decoration of its own for which a preliminary appropriation of \$1,000 has been made. The inception of this work marks a new era in the application of art as an educational influence in school buildings.

THE BOSTON  
SOCIETY OF  
ARTS AND  
CRAFTS

The spring exhibition of the Boston Society of Arts and Crafts was devoted to ecclesiastical art. Although the number of exhibits was not large, the quality and importance of the work shown was such that the exhibition was declared the most interesting of the kind held under the auspices of the Society. Specially notable features were the wood-carvings by I. Kirchmayer and a five-piece altar set designed and finely embroidered at the Scuola d'Industria Italiana in New York. Mention should also be made of the iron work by Krasser and Co., of the cushion covers for clergy stalls designed by Robert T. Walker, the processional cross designed and executed by Reginald F. Pearce, a paten and pix designed and executed by George J. Hunt, and crosses designed and made by Mrs. Josephine H. Shaw and Frank Gardner Hale. As well as a chalice designed by Henry Charles Dean and made by George E. Germer, both of Boston.

ART IN  
NASHVILLE

The Parthenon in Centennial Park is used as an art gallery by the Nashville Art Association during the summer months, from May 15th to September 14th. It is an exact replica of the ancient temple in Athens, and was built for an art gallery at the time of the

Tennessee Centennial. Major E. C. Lewis, Director-General of the Tennessee Centennial, conceived the idea of reproducing the Parthenon, and it was he who, after the Centennial closed, as Chairman of the Park Commissioners, converted the exposition grounds into one of the most beautiful parks in the South. In the midst of the park stands the Parthenon in its classic purity, an inspiration for civic beauty and righteousness.

Last May the Pageant-Drama, "Fire Regained," in the Spirit of the Greeks, by Sidney M. Hirsh, was produced in Centennial Park under the direction of the Art Association, Story-tellers League, educational institutions and business organizations. With the Parthenon as a background from which issued the Golden Athena, with her attendant gods, goddesses, vestal virgins, black-bearded priests, sacrificed offers, etc., it was wonderfully effective.

The Annual Fine Arts Exhibition in May will be one of the most important of the year. It will include about 140 selected pictures by the foremost American artists, a collection of work by Leon Bakst, the Russian artist, and an arts and crafts exhibit. These collections will be secured through the coöperation of the American Federation of Arts. Individual artists, including Birge Harrison, Philip Little, Cecilia Beaux, Mary L. McComber, Willie Betty Newman, George de Forest Brush and others, will also contribute. Nashville local artists will be represented. The Park Commissioners coöperate with the Art Association in the annual exhibit, and keep the gallery open for four months.

#### ART IN CHICAGO

At the Art Institute plans are being perfected for the annual convention of the American Federation of Arts which is to be held May 21st, 22d and 23d. The local committee will endeavor in every way to make the event of deep interest, and besides the papers by distinguished speakers there will be entertainment in keeping with the spirit of the American Federation of Arts. The American Association of Museums,

which holds its annual meeting in Milwaukee, will come to Chicago on the 20th for a day with the Federation.

The Chicago Architectural Club's annual exhibition, one of the best in years, has drawn numerous architects and workers in the allied arts to the city. Each year it would seem the scope of interest, both technical and artistic, is broadened.

The Art Institute Alumni Association, organized two years ago, has recently given its annual banquet. In March the Association visited as a body the Midway studios of Lorado Taft, Leonard Cruikshank, Frederick Hibbard and others, and in May they are planning to go in like manner to the studio of Adam Emory Albright at Hubbard Woods. An elaborate "Log Book" with cover design and first pages in pen and ink drawings by eminent artists will chronicle the activities. Joseph P. Birren is president, Mrs. William M. R. French and Louis Betts vice-presidents.

The exhibition of paintings by Laura and Harold Knight, the English painters, shown earlier in Pittsburgh, continues in the Art Institute until late in May. It has been well received. From May 7th to June 7th the annual exhibition of water-colors and pastels, including the American Water-Color Society's Rotary, will be on view.

#### THE CHICAGO SOCIETY OF ETCHERS

The annual publication of the Chicago Society of Etchers takes the form this year of two etchings of a bridge—the Pont Neuf, Paris,—one by Charles K. Gleeson, the other by G. R. Partridge. Both are signed and the edition was limited to 250 copies of each, after which the plates were destroyed. These etchings are accompanied by a note by Thomas Eddy Tallmadge which sets forth the charm to etchers of the bridge as a theme.

The fifth annual exhibition of the Chicago Society of Etchers was held in the Art Institute from March 5th to April 1st. Seventy-one etchers out of a membership of eighty-six sent contributions. The catalogue listed 243 works.